CATALOGUE

OF FINE

ENGRAVINGS & DRAWINGS,

TOGETHER WITH SOME

Water-colour Drawings and Oil Paintings,

COMPRISING

The Property of S. Vacher, Esq. *of Salters' Hall, E.C.;*

C. Thomas-Stanford, Esq. F.S.A., M.P., *Preston Manor, Brighton;*

The Property of a Lady;

SELECTIONS FROM SEVERAL WELL-KNOWN COLLECTIONS, AND FROM OTHER PRIVATE SOURCES,

AND INCLUDING

SUPERB ENGRAVINGS BY MARC ANTONIO, H. WIERIX, REMBRANDT VAN RIJN, LUCAS VAN LEYDEN, A. DÜRER, A. MANTEGNA, AND OTHER FAMOUS OLD MASTERS; also

CHOICE PRINTS IN MEZZOTINT, STIPPLE AND LINE, BY W. FAITHORNE, C. DE PASS, P. W. TOMKINS, J. R. SMITH, F. BARTOLOZZI, J. WATSON, J. MCARDELL, R. EARLOM, W. NUTTER, C. TURNER, AND OTHER FAMOUS ENGRAVERS OF THE ENGLISH SCHOOL;

Choice Old Master Drawings, also Fine Sporting Prints in Colour;

A MAGNIFICENT COLLECTION OF MEZZOTINTS BY D. LUCAS, AFTER CONSTABLE, *in Fine Early States;* ALSO AN

INTERESTING SERIES BY DEMARTEAU L'AINÉ, AFTER BOUCHER;

TOGETHER WITH

WATER-COLOUR DRAWINGS AND PAINTINGS IN OIL, BY D. COX, THOMAS GIRTIN, G. J. PINWELL, E. J. GREGORY, R.A., ARTHUR HACKER, R.A., CLAUDE HAYES, SEYMOUR LUCAS, R.A., AND OTHER FAMOUS ARTISTS, MAINLY OF THE ENGLISH SCHOOL.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(SIR MONTAGUE BARLOW, K.B.E., M.A., LL.D., M.P. G. D. HOBSON, M.A. & CAPT. F. W. WARRE, M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On THURSDAY, 14th of FEBRUARY, 1918, and following Day, and

On MONDAY, the 18th of FEBRUARY.

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W. (1)

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.* and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
34 & 35, *New Bond Street, London, W.* (1).

Telegraphic Address: "*Abinitio, Phone, London.*" *Telephone: Mayfair* 4689.

In sending Commissions please refer to this Catalogue as "CLAUDIUS."

COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF FINE

ENGRAVINGS AND DRAWINGS.

TOGETHER WITH

SOME OIL PAINTINGS.

FIRST DAY'S SALE.

LOT			
1	Vue du Glacier du Rheinwald; Vue d'Andeer; Vue du Couvent de Dissentis; Vue du Mont de Tabor; Le Village de Splugen; and three other Swiss Views, by L. Blauler, *in colours*	8	4 .
2	The Ketton Ox, by R. Pollard, after Cuit, *printed in colours*	1	1 10
3	The Chapel for Seamen, Wapping, by D. Havell, after J. Gendall, *in colours*	1	1 1
4	View of Stockholm, taken from the Island of Langholm, by J. Merigot, after Martin, *aquatint in colours*	1	6 10
5	A Curricle, by J. Clark, after Lieut. Downman, *aquatint in colours*	1	6 .
6	Cabriolet and Stanhope; and Town Landau, by H. Alken, after G. Morton, *in colours*	2	3 .
7	Iron Cutter Yacht "Blue Bell," by T. G. Dutton, after C. Taylor; and Iron Yachts "Mystery" and "Blue Belle," by T. G. Dutton, after N. M. Condy	2	15
8	A French Cabriolet; and The Ghent and Brussels Diligence, by M. Dubourg, after J. H. Clark, *aquatints in colours*	2	2 2
9	The Great Fight between Broome and Hannan, at New Park Farm, near Bicester, after Heath, *in colours*	1	2 .
10	The Great Duke and the Opera Girl, published by McCleary, *coloured*	1	15
11	Benjamin Franklin, by Chevillet, after Duplessis	1	10

12 La Cascade, by G. Scotin, after Watteau 1

13 Fêtes Vénitiennes, by L. Cars, after Watteau 1

14 L'Amour Paisible, by Baron, after Watteau; and Les Plaisirs Pastoral, by N. Tardieu, after Watteau 2

15 Portrait of Watteau, by Tardieu, after Watteau 1

16 Comédiens François, by J. M. Liotard, after Watteau; and Comédiens Italiens, by Baron, after Watteau 2

17 Alte, by J. Moyreau, after Watteau; and Camp Volant, by N. Cochin, after Watteau 2

18 Les Enfants de Sylene, by Dupin, after Watteau; and L'Amour au Théâtre Italien, by Cochin, after Watteau 2

The Property of S. Vacher, Esq.

of Salters' Hall, E.C.

19 Joseph Gulston; and Sir Thomas Chaloner, by E. B. Gulston; Anne Dacre; and Earl of Arundel, *proofs*; and two others 6

20 William Burton de Falda, by F. Delaram, *fine* 1

21 Henry Oxenden de Barham; and Mrs. Mary Griffith, by G. Glover; and Count Palatine, after Vandyck 3

22 John Cosin, by W. Dolle; John Sparrow; and Nicholas Culpepper, by D. Loggan 3

23 Sir Richard Whittington; and Earl and Countess of Somerset, by R. Elstracke 2

24 Charles I, by W. Faithorne, *second state* 1

25 Henrietta Maria, by W. Faithorne, *first state* 1

26 Mary Stuart, Princess of Orange; and Associatio Linguarum, by W. Faithorne 2

27 Madame Kirk, by R. Gaywood, *fine*; Mary, Princess of Orange; and Henry, Duke of Gloucester, style of Gaywood 3

28 John Florio; Henry, Prince of Wales; and Sir John Hayward, by W. Hole 3

29 Lettice, Viscountess Falkland, by W. Marshall 1

30 Lettice, Viscountess Falkland; and Charles I on horseback, by W. Marshall 2

31 Henry Blackwood ; J. de St. Bonnet de Toiras ; and another, by C. Mellan 3

32 James I with the crown of laurels, by C. de Pass, *fine and rare* 1

33 James I ; and Anne of Denmark, by C. de Pass 2

34 Sir Henry Brooke Cobham ; and William de Riede, by C. de Pass 2

35 Aaron Rathbone ; and Francis, Countess of Somerset, by S. de Pass 2

36 Richard, Earl of Dorset ; Philip, Earl of Pembroke ; and Henry, Earl of Southampton, by S. de Pass 3

37 George Villiers, Duke of Buckingham, by S. de Pass, *fine and rare* 1

38 Thomas Cavendish, by S. de Pass, *fine* 1

39 Ferdinand, Archduke of Austria, *with the engraved border* ; and Henry VII, by J. Payne 2

40 Maximilian II, by M. Rota ; David Joris, by C. van Sichem ; and Mary Stuart, Princess of Orange, by C. van Dalen, after Vandyck 3

41 Henry IV of France, by W. Rogers, *fine* 1

42 Charles Howard, Earl of Nottingham ; and another, by W. Rogers 2

43 Sir Thomas More, by J. Valdor, *very fine and rare* 1

44 Queen Elizabeth, by D. Zenoi 1

45 Queen Elizabeth, *printed for Robert Milbourne*, 1633 ; and two early Woodcuts of Queen Elizabeth from John Case's "Sphaera Civitatis" 3

46 Early Woodcut Portraits of Reverend Robert Russell, John Bunyan, Catharine Stubbs, Thomas Becon, Erasmus, Sir Thomas More, and others 14

47 Jerome Schurstab, by H. S. Laulengach ; and full-length Woodcuts of Rudolph II, Melanchthon, and George, Prince of Anhalt, *two impressions* 5

48 Early Woodcut Portraits of Laurent de Medici, Perchaimer, Sebastian Munster, and others 16

49 Philibert de Lorme, Bernard de Girard, and Gabriel de Colange, *early woodcuts* 3

50 Maurice Heling, *fine* ; Giovanni B. Andreini, by V. Fontana ; and other early woodcut portraits 10

51 John Forster, by Lucas Cranach; Dante; and other portraits, *early woodcuts* 9

52 George, Prince of Anhalt, by B. Jenichen; Antoine de Verdier; Charles V; Ariosto; Melanchton; and others, *early woodcuts* 14

The Property of a Private Collector.

53 The Angel appearing to the Shepherds, by Rembrandt; and The Goldweigher, after Rembrandt 2

54 Clement de Jonghe, by Rembrandt 1

55 Dr. Faustus, by Rembrandt 1

56 The Death of the Virgin, by Rembrandt 1

57 Marshal Keith's Mistress, by J. McArdell 1

58 Sir Joshua Reynolds, by S. W. Reynolds, after Sir J. Reynolds 1

59 Miss Harriot Powell, by C. Corbutt, after C. Read; and Miss Fordyce, by P. Corbutt, after Reynolds 2

60 Miss Crewe and her brother, after Reynolds; Duke of Dorset, by T. Hardy; and The Banish'd Lord, by J. R. Smith, after Reynolds 3

61 Henry Worster, by J. Smith, after T. Murrey; Sylvester Petyt, after P. Van Bleeck; The Ladies Wharton, by Gunst, after Vandyck; and The Forge, by J. McArdell 4

62 The Gamesters, by W. Ward, after Revd. W. Peters, *coloured* 1

OLD MASTER DRAWINGS.

63 Christ and the Disciples, by Hans Rocksperger; The Angel and St. Anne, by Bloemaert; Female Figure, by H. Goltzius; and three others, by Van Veen and Dirk Maes 6

64 Nude Study, by Mazzuoli; Woman carrying a Child, by B. Spranger; Satyr and Nymph and Three of the Elements, by C. Claasz van Wieringen; and others, by Caracci, Del Vaga, Rossi, Cambaiso, and Van Assen

65 Entry to a Port, by Backhuysen; Woodland Scene, by F. Barlow; Siege of Troy, by Caracci; and others by Salviati, Le Moine, Mazzuoli, Baldelli, etc. 3

The Property of C. Thomas-Stanford, Esq.

F.S.A., M.P., *Preston Manor, Brighton.*

66 A Cupid, by Garofalo; Priest hearing the Sacrament, by Filippo Lauri; and four other drawings, *in sepia* 6

67 St. Cecilia, by R. de la Fage, *in sepia*; Study of a Hand, by P. Aquila, *in black chalk*; Female Figure, *in black and red chalks*; and two other drawings 5

68 The Virgin and Child, by D. da Volterra; Study of a Man's Head, by L. da Vinci; Judith and Holofernes, by G. B. Barbieri; and one other, *drawings in chalk* 4

69 Design for a Ceiling, after Michael Angelo; Alexander in the tent of Darius, by C. Le Brun, *in red chalk*; three subjects, by Domenichino; and one other 6

70 Figure Studies, by M. Angelo; A Group of three Men, by G. Reni; and Bacchanalians, by C. Alberti 4

71 The Beggars, by Andrea Schiavone; Figure Studies, by Salvator Rosa; and four others; *pen drawings* 6

72 Man's Head and Group of three Heads, by G. B. Barbieri; St. Peter and Study of Female Figures, by F. Mazzuolo; and The Aurora, Giacomo del Po, *pen drawings* 5

73 Bacchanalians, by F. Boucher; Sophonisba, by E. Le Sueur, *in sepia*; and four others, *in red and black chalks* 6

74 An Ape, by Henry Cooke; A Combat, by E. Bird; St. Peter's, an interior; View of a House and Gardens, by Bourgeois; and three other drawings 7

75 Nude Study, by Pompeo Batoni, *signed and dated* 1765; another Nude Study, by the same artist, *signed and dated* 1766; and a Classical Subject, by the same artist; *chalk drawings* 3

76 Ann Bill, by G. P. Harding, *in sepia*; A Child's Portrait, *in water-colours*; and a Lady reading, *in pencil and crayon* 3

77 Sir William Le Neve; Lieutenant Colonel Leake and Dr. Potter, by Harding, *in water-colours* 3

78 Anne Vere, Lady Fairfax and Sir Edward Stradling, by Harding, *in water-colours* 2

79 Studies, *in pencil*, by J. B. Cipriani and A. Kauffman 3

80 Lady and Child seated by sea-shore, by James Heath; and Mrs. Marlow, Matilda and Eleanor, by J. Chaloner, *in water-colours* 2

81 Halifax Church, drawn for Watson's History of Halifax, by W. Williams, *in pen and sepia*; Eagle Tower, by D. Brown, *signed*; and two other water-colour drawings 4

82 A Water Mill, with church and village in the background, by S. G. Prout, *signed, in water-colours* 1

83 Dead Soldier by a Pool, by F. Danby, A.R.A.; Fishing at Night; A Cool Drink, and A View in N. Wales, by J. Branwhite; and two others, *in sepia* 6

84 A Harbour, by J. N. Browne; At Anchor, by J. Stannard; and A Driving Sea, by J. Pillement, *in water-colours* 3

85 Soldiers Feasting, by J. Mortimer, *in sepia*; An Embarkation; Truth, by Bartolozzi; and three others 6

86 Refitting a Ship, by R. Dodd; Llanryst Bridge, by J. Martin; Warner Ottley, by Howitt; and another, *drawings in sepia*; and Near Lymington, *pencil drawing* 5

87 Penmaenmawr and Plas Mawr, Conway, by J. D. Roberts, *in sepia* 2

88 Llangollen Bridge, and Eagle's Nest, Killarney, by Sandby, *in sepia* 2

89 A Pool; Sunset; Moonlight, A Lake Party; and Sunset, by S. Jackson, *sepia drawings* 4

90 Ross Castle, Tenby, and Near Arter, by S. Jackson, *in sepia* 3

91 Interlaken; The Hall of Eblis; Nightingale Valley; and three Lake Scenes, by S. Jackson, *in sepia* 6

92 St. Donats, two views of the Castle; Herbert Glendenning at the Well; and Thebes, *drawings in sepia* 4

The Property of a Lady.

93 Two Drawings of Children, *signed* A. C. 1785; and a large collection of Water-colour Drawings of English and Foreign Topography, *in a portfolio* *a parcel*

ENGRAVINGS.

94 The Sporting Doctor, by W. Heath; Fishing, Shooting, and other Sporting Caricatures, by Seymour; Costumes; Topographical and other drawings; *mounted in a scrap-book* 1

95 Topographical Drawings, *in water-colours and pencil*; and Engravings, *mounted in an album* 1

96 Netley Abbey; Queen Victoria and Family at the International Exhibition, 1851; and Balmoral Castle; *oil prints in colours*, by G. Baxter 3

97 Portraits, Caricatures, Fancy and Topographical Prints *a parcel*

98 Costumes and Views of Switzerland, etc. *some in colours* 16

99 Vue du Lac de Genève, Vue de Brieg, Vue de l'Hospice du Simplon, Vue du Village de Simplon, Vue du Pont de Baveno, and Vue de la Sortie de la Grande Galerie, after G. Lery; *aquatints in colours* 6

100 French Costumes, by Delpech, after C. Vernet; Italian Costumes, by Delpech, after Lescot Haud; Spanish Costumes, by Langlumé, after Pigal; etc. 55

101 Rempailleur de Chaises, La Marchande de Cerises, La Marchande de Saucisses, and La Marchande de Peau de Lapin, by Debucourt, after C. Vernet, *in colours* 4

102 Costumes du divers Pays, by Gatine, *in colours* 19

103 Cris de Paris, by Delpech, after C. Vernet, 96 *plates*; *plates* 1 *and* 83 *cut down and plate* 57 *destroyed* 1

104 The Wood Gatherer, by P. W. Tomkins, *printed in colours, slightly varnished* 1

Various Properties.

Framed.

105 Sir Thomas Lawrence's Painting Room, by C. G. Lewis, after Mrs. Calmady; Sir T. Lawrence's Private Sitting Room; Sir Robert Peel, by F. C. Lewis, after Lawrence; Duke of Wellington, by F. C. Lewis, after Lawrence; and Sir Thomas Lawrence, *lithograph* 5

106 The Masters Arbuthnot, by F. C. Lewis; Lord Londonderry, by F. C. Lewis; W. H. Woollaston, by F. C. Lewis; Charles Kemble, by R. J. Lane; and William Smyth, *lithograph*; all after Lawrence 5

107 Thomas Lawrence Bloxham, Mary Isabella Bloxham, Rowland Bloxham, Miss Lucy Meredith, and one other; all by F. C. Lewis, after Lawrence, *coloured* 5

108 A similar lot 5

109 Miss Siddons, Mary Isabella Bloxham, Harry Bloxham, Mrs. Lawrence, John Lawrence, and one other; all by F. C. Lewis, after Lawrence, *coloured* 6

110 Mrs. Newdigate, Mary Isabella Bloxham, Miss Siddons, and John Lawrence; all by F. C. Lewis, after Lawrence, *coloured* 4

111 Daughters of Charles B. Calmady, by F. C. Lewis; Lady Ellenborough, *lithograph*; and two other Lady Portraits; all after Lawrence 4

112 Stage Coach and Mail Coach meeting at the George and Dragon on the old Portsmouth Road, *aquatint, printed in colours* 1

113 Rival Coaches; and another of Mail Coaches passing, *aquatints, printed in colours* 2

114 Racehorse "Sir John," after Sartorius, *aquatint, in colours* 1

115 Fox Hunting, by Reeve, after Alken, *set of four aquatints, printed in colours* 4

116 Rather Stale, and Going a Pace, after H. Alken, *aquatints, in colours* 2

117 Hold Hard, and Crossing the River Avon, plates 3 and 6 of Beaufort Hunt, by H. Alken, after W. P. Hodges, *aquatints, printed in colours* 2

118 "Bay Middleton," winner of the Derby, 1836, by C. Hunt, after J. F. Herring, *printed in colours* 1

119 "Charles XII," winner of the St. Leger Stakes, 1839, by C. Hunt, after J. F. Herring, *printed in colours* 1

120 "Crucifix," winner of the Oaks Stakes, 1840, by C. Hunt, after J. F. Herring, *printed in colours*; and "Bee's Wing," winner of Ascot Gold Cup, 1842, by C. Hunt, after J. F. Herring, *printed in colours* 2

121 May Fly Fishing; Evening, October; Morning and Evening, First September, by Pyall, after Jones, *coloured* 4

122 Cock Fighting, by and after N. Fielding, a set of six, *coloured* 6

123 Partridge Shooting and Pheasant Shooting, by G. Hunt, after S. Alken, *in colours* 2

124 Fox Hunting, by H. Alken, *coloured* 2

125 Fores' Sporting Scraps: "Hunting," by J. Harris, after H. Alken, *in colours* 1

126 G. Osbaldeston's Match against Time, after Pollard; The Consequences of being drove by a Gentleman, and The Comforts of being drove like a Gentleman, *coloured* 3

127 Bessy Bedlam, by Reeve, after Herring; and Hunting, by Alken, *in colours* 2

128 Lord Nelson, by C. Turner, after J. Hoppner 1

129 A Jew Rabbi, by W. Pether, after Rembrandt, *proof* 1

130 George Washington, by W. Nutter, after G. Stuart 1

131 Declaration of Independence, by H. S. Sadd, after J. Trumbull, and the key plate 2

132 Glass picture—The Nurse, by Simon, after Chardin 1

133 Miss Fordyce, by J. Watson, after Sir J. Reynolds, *proof before letters* 1

134 Scenes from the Plays of Shakespeare, by P. W. Tomkins, R. N. Meadows, N. Gardiner, T. Cheesman, and other engravers, after Henry Bunbury 13

135 The Vestal, by P. W. Tomkins, after Sir J. Reynolds, *in colours* 1

136 Stoke by Neyland, Suffolk, by D. Lucas, after J. Constable 1

137 Yarmouth, Norfolk, by D. Lucas, after J. Constable 1

138 Gillingham Mill, by D. Lucas, after J. Constable, *proof before letters* 1

139 Castle Acre Priory, by D. Lucas, after J. Constable, *proof before letters* 1

140 Master Lambton, by S. Cousins, after Lawrence 1

141 Master Lambton, by S. Cousins, after Lawrence; and Admiral Sotheron, by C. Turner, after Lawrence 2

142 Duke of Angoulême; Leopold, King of Belgium; Prince Blücher; Charles X of France; and Frederick William III of Prussia, all by F. C. Lewis, after Sir T. Lawrence 6

143 Marquis of Wellesley; George Canning; George IV; Duc de Reichstadt; and Cardinal Gonsalvi, all by F. C. Lewis, after Sir T. Lawrence 5

144 Princess Lieven; Queen Victoria; Princess Charlotte of Wales; and Lady Canterbury, all by F. C. Lewis, after Sir T. Lawrence 4

145 Countess of Wilton; Viscountess Wallscourt; Miss Barton; and Miss Isabella Fairlie, all by F. C. Lewis, after Sir T. Lawrence 4

146 Miss Boucherett; and Lord Alfred Paget, by F. C. Lewis, after Sir T. Lawrence, *tinted* 2

147 The Mouse's Petition, by W. Ward, after J. Ward; and The Red Breast, by J. Ward, after H. Thompson, the pair, *open-letter proofs, very fine* 2

148 Charlotte, George, William and Edward, children of Sir William Jerningham, by J. R. Smith, *rare* 1

149 Charles, Duke of Richmond, by J. Watson, after G. Romney, *first state, fine* 1

150 Master Skinner, by J. Watson, after F. Cotes, *first state* 1

151 Lady Mary Douglas, by J. Smith, *first state, very fine* 1

152 Sir Charles Wager, by J. Faber, after J. Whood, *first state, very fine* 1

153 The Affectionate Brothers (Lambe Family), by F. Bartolozzi, after Sir J. Reynolds, and Lord Grantham and Brothers, by T. Cheesman, after Sir J. Reynolds, the pair 2

154 Frances Lady Byron, by J. Faber, after W. Hogarth, *fine* 1

155 Miss Harriet Powell, by J. R. Smith, after Rev. W. Peters, *open-letter proof* 1

156 Miss Jenny Cameron, by Johnson, after Le Clare 1

157 Solander Cases, half morocco, cloth sides, fall-down fronts, catch fasteners, lined white plush, brass protective mounts at foot, *measuring* 21½ *in. by* 15¼ *in. by* 2½ *in.* 2

158 A similar lot 2

159 A similar lot 2

160 A similar lot 3

161 A similar lot, 24 *in. by* 19¼ *in. by* 2½ *in.* 2

162 A similar lot 2

163 A similar lot 2

164 A similar lot 3

SECOND DAY'S SALE.

Various Properties.

LOT		
165	L'Amant Multier, by Maradan, after Dralling, *printed in colours*	1
166	Hebe, by A. Zaffanato, after R. Cosway; and Air, by A. Zaffanato, after W. Hamilton, *printed in colours*	2
167	The Happy Family, by Thouvenin, after Wheatley, *printed in colours*	1
168	The Storm in Harvest, by Thouvenin, after Westall, *printed in colours*	1
169	Perdita discovered by the old Shepherd, by Bartolozzi, after J. Laporte; and The Tempest, by Bartolozzi, after De Loutherbourg, *printed in colours*	2
170	Peace, by and after C. Josi, *printed in colours*	1
171	The Encampent at Brighton, and The Departure from Brighton, by J. Murphy, after F. Wheatley, the pair	2
172	African Hospitality, and The Slave Trade, by J. R. Smith, after G. Morland, the pair, *printed in colours*	2
173	Recueil des Scènes Familières et de Société de Paris, by J. S. Pigal, 1833, *lithographs by Langlume, coloured, the first three parts in original covers*	3
174	Palace of Whitehall, photogravure, by Emery Walker	1
175	Miss Haffey, and Master John Haffey, by R. Laurie, after J. Foldson, the pair	2
176	H. Wierix. Illustrations to the New Testament, *fine impressions*	12
177	H. Wierix. The Baptism of Christ; The Crucifixion; etc.	7
178	H. Wierix. Emblem of the Blood of Christ (*Alvin*, 1180-1181); and another (1194), *two impressions*	4
179	H. Wierix. Emblems of the Triumph of Death (*Alvin*, 231-232), *fine impressions*	2
180	Manière Criblée. The Virgin and Child in a Ship, *partly engraved in the "manière criblée," very rare*	1

181 M. Finiguerra. The Coronation of the Virgin, *a late impression from a Niello plate* 1

182 Etienne Delaune. Jonah cast to the Whale, *a small plate, rare*; and others, by A. Hogenberg, etc. 5

183 Ambrosius Holbein. Device of Froben, *scarce* 1

184 Woodcuts. Scriptural and other Subjects, by C. Van Sichem and others 10

185 H. L. Schaufelein. Two Illustrations to Tengler's "Neu Laienspiegel" 2

186 H. Brosemer. Illustrations to Luther's Edition of the Bible, etc. 12

187 M. Antonio. Three Female Saints (*B.* 33), *sometimes ascribed to Agostino Veneziano* 1

188 A. Collaert. Series of four Female Saints, *with ornamental borders of flowers and birds, fine impressions* 4

189 A Drawing—Religion: a Female Figure, *pen and wash* 1

MARC ANTONIO.

190 The Martyrdom of St. Félicité (*B.* 117) 1

191 The Virgin with the dead Christ (*B.* 35); and Mars and Venus (*B.* 345), *both early impressions* 2

MASTER OF THE DIE.

192 Cupids at Play; Three Cupids playing with an Ostrich; and another 3

J. WIERIX.

193 Portrait of the Duke D'Alva 1

H. WIERIX.

194 The Childhood of Christ; and another 2

F. DELARAM.

195 Queen Elizabeth holding a feather fan 1

REMBRANDT VAN RIJN.

196 The Goldsmith, *fine impression* 1

197 Janus Lutma 1

198 The Circumcision in the Stable, *fine impression*; *from the Meyer collection* 1

LUCAS VAN LEYDEN.

199 Two Children holding a blank Escutcheon (*B.* 166); and Adam and Eve (*B.* 1) 2

A. DÜRER.

200 The Virgin suckling the Infant Saviour (*B.* 36) 1

201 St. Eustace (*B.* 57), *early impression, but slightly damaged and backed* 1

202 The Virgin and Child at the foot of a tree (*B.* 35) 1

AGOSTINO VENEZIANO.

203 A Young Man with his armour (*B.* 483), *before the address "Ant. Sal. exc."; from the Morrison collection* 1

M. ROTA.

204 The Last Judgment, after M. Angelo; and another plate, *with no inscription* 2

D. HOPFER.

205 Architectural Design with figures, *early impression before the number*; and another 2

G. BONASONE.

206 The Virgin and Child seated in Heaven (*B.* 62), *fine*; and others, by various Masters 5

A. MANTEGNA.

207 Combat of Marine Gods (*B.* 18), *rare, framed* 1

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208 A Landscape with an aqueduct, by Barker *of Bath, in water-colours*; and Pembroke Castle and two Irish Views, by Paul Sandby, *in body colours, drawings* 4

209 Albany Howarth. The Château Gaillard, *artist's proof, modern etching* 1

210 A. Hugh Fisher. Mill on the Mersey, *artist's proof, modern etching* 1

The Property of a Collector.

DRAWINGS BY OLD MASTERS.

211 Domenichino. Abraham about to sacrifice Isaac, *black chalk*; on the reverse are Studies, *in red chalk* 1

212 Domenichino. Various Studies, probably for the painting of the Communion of St. Jerome, *red and black chalk* 1

213 School of Domenichino. Studies of Figure Subjects and Landscapes 5

214 Studies ascribed to Domenichino, N. Poussin, etc. 5

215 Interior with Boors regaling, by Heemskirk; and A Village Dance, by another Dutch Artist 2

216 Various Subjects, ascribed to Pietro da Cortona, Murillo, etc. 6

217 A. Watteau. An Old Peasant Man seated, *black and red chalk* 1

218 Angel and Child, ascribed to Vandyck, *black chalk*; Venus and Adonis, *in red chalk*; etc. 5

219 L. Cangaagio. Fame, *pen and wash*; two others in the manner of F. Mola 3

220 Various Subjects, ascribed to G. Honthorst, Primaticcio; and others 6

221 Studies, by various Artists 5

222 Le Brun. Virgin and Child; an Academical Study of a Man, *both in black chalk*; others, by various Artists 7

223 A Magpie, by F. Barlowe; and Studies of Figure Subjects, etc., by various Artists 6

224 Cupid, by Guido Cania, *red and black chalk*, *signed*; others, by different Artists 6

225 Sketches, by various Masters. 8

Various Properties.

ENGRAVINGS.

226 Tom and his Pigeons, and The Favourite Rabbit, by C. Knight, after J. Russell, the pair, *coloured* 2

227 Beauty, by R. Pollard, after A. Kauffman, *printed in colours* 1

228 A Lady at her Toilette, by and after J. K. Sherwin; and Princess Sophia, by W. Ward, after H. Ramberg, *damaged* 2

229 Portrait of a Lady, *mezzotint, published by Sayer and Bennett, 1777, proof* 1

230 The Midnight Steeplechase, by Harris, after H. Alken, *in colours* 4

231 Sword Exercise, by Scott, after Howitt, six small engravings, *in one frame;* and Austrian Military Costumes 2

232 Lady with a Bouquet, by G. Baxter, *oil colour print* 1

DRAWINGS.

233 A curious drawing of Whale Fishery, by Potts, 1818; and a crayon drawing of a Woman's Head, *unframed* 2

234 Geelong seen from the Barabool Hills; Terrick Terricks; Road to Crooked River Diggings; Dobson's Gully; Grampian Range, West District; Koroit or Tower Hill, West District; Crater of Mount Eeles, West of Victoria; and Gouyans Mountains, by Eugen van Guérard, 1859, 1862 and 1863, *signed and dated, in pen and wash* 8

235 The Sailors and Marines taking possession of a Battery at Yenikale, spiking the Guns; The 18th Royal Irish taking possession of the Suburbs of Sebastopol, 18th June, 1855; and the Rifles driving in the Russian Sharpshooters at the Alma, by E. Norie, *drawings in water-colours* 3

236 The Guards at the Sand Bag Battery at Inkermann; and General Eyre's Division with the French attacking the Cemetery, 18th June, 1855, by E. Norie, *drawings in water-colours* 2

237 Landing of the Expeditionary Force at Kertch; and Expedition of Kertch: Marauding Parties, by E. Norie, *drawings in water-colours* 2

238 Sir Thomas Lawrence; The Mother and The Father of Sir Thomas Lawrence; and Miss Mary Isabella Bloxham, all by F. C. Lewis, after Sir T. Lawrence, *tinted* 4

239 Mrs. Newdigate, *unfinished proof and impression*; Mrs. Fitzgerald; Empress Eugénie; and another portrait of a Lady, all by F. C. Lewis, after Sir T. Lawrence 5

240 Duchess of Bedford; The Daughters of Thomas Peregrine Courtenay; Princess Charlotte, all by F. C. Lewis; A Lady with a boy and dog, by J. Bromley; and Miss Fanny Kemble, all after Sir T. Lawrence 5

241 Rowland Bloxham; Harry Bloxham; The Mother of Sir T. Lawrence; and another of Two Children, all by F. C. Lewis, after Sir T. Lawrence, *tinted* 4

242 Lady Hamilton, *two impressions*; and another of Two Children, by F. C. Lewis, after Sir T. Lawrence, *tinted* 3

243 Earl Grey; William IV; Francis II of Austria, all by F. C. Lewis; Lord Burghersh, by J. Bull; Kemble, by Cheesman; and cast of Sir T. Lawrence, by R. J. Lane, all after Sir T. Lawrence 6

244 Group of Gipsies, *water-colour drawing, style of Morland* 1

245 Autograph Letters, one addressed to E. Tennant, Esq., signed C. Wellesley; another, signed (Mrs.) E. M. Aston (2)

The Property of a Gentleman.

By D. LUCAS, after CONSTABLE.

A very fine Collection in choice early states.

246 The Stour, *engraver's proof on india paper* 1

247 Summer Afternoon after a Shower, *trial proof* 1

248 The same, *open-letter proof* 1

249 Autumnal Sunset, *trial proof* 1

250 The same, *open-letter proof* 1

251 Mill Stream, *trial proof* 1

252 The same, *trial proof* 1

253 The same, *impression on india paper* 1

254 The same, *open-letter proof* 1

255 A Heath, *early trial proof* 1

256 The same, *trial proof* 1

257 The same, *letter proof* 1

258 River Stour, Suffolk, *trial proof* 1

259 The same, *open-letter proof* 1

260 Gillingham Mill, *proof before the title* 1

261 Cottage in a Cornfield, *trial proof* 1

262	Willy Lot's House, *trial proof*	1	3.
263	Spring, *touched proof*	1	6 5
264	The same, *trial proof*	1	5.
265	Yarmouth, Norfolk, *engraver's proof*	1	6 5
266	The same, *lettered impression*	1	1
267	On the Orwell, *trial proof*	1	3.
268	The same, *finished proof*	1	5 5
269	The same, *engraver's proof*	1	4.
270	A Dell, Helmingham Park, Suffolk, *early trial proof*	1	2
271	The same, *engraver's proof*	1	2
272	The same, *lettered proof on india paper*	1	2
273	The same, *lettered proof*	1	1
274	Old Sarum, *engraver's proof, with etched title*	1	6 6
275	A Lock on the Stour, Suffolk, *engraver's proof*	1	6 6
276	The same, *no margins*	1	4 10
277	The same, *open letter proof*	1	1 3.
278	Cornfield, near Brighton, *engraver's proof*	1	4
279	Summer : Evening, *engraver's proof*	1	11
280	The same, *engraver's proof*	1	8
281	The same, *lettered impression*	1	1 1
282	The same, *open letter*	1	1 1
283	Hadleigh Castle, near the Nore, *proof before the birds*	1	6 5
284	The same, *lettered proof on india paper, publication line cut off*	1	3.
285	The same, *lettered impression*	1	1 1
286	A Mill, *early proof before the birds over the mill and willow trees in the distance*	1	6.
287	The same, *finished proof*	1	6 6
288	The same, *open-letter proof*	1	1
289	Flatford, *engraver's proof*	1	6.
290	Opening of Waterloo Bridge, *proof*	1	6
291	The same, *no margins*	1	2.
292	A Summerland, *engraver's proof*	1	6 5
293	The same, *lettered proof on india paper*	1	2 2
294	The Glebe Farm, *engraver's proof*	1	6 5
295	The same, *lettered*	1	1 2

296 Summer: Morning, *early trial proof with boy in the foreground and one cow, and before the plough in the front, at centre* 1

297 The same, *proof, with girl and three cows, and with the plough* 1

298 The same, *impression on india paper* 1

299 The same 1

300 Steele's Cottage, Hampstead, *engraver's proof* 1

301 The same, *early trial proof* 1

302 Weymouth Bay, Dorsetshire, *touched proof* 1

303 The same, *open-letter proof* 1

304 Stoke-by-Neyland, Suffolk, *early proof before the rainbow; man at the stile and the birds* 1

305 The same, *lettered impression on india paper* 1

306 The same, *open letter proof* 1

307 Children gathering flowers, *trial proof* 1

308 Rainbow, *small plate, proof* 1

309 A Landscape, *proof, with "D. Lucas 1839," at bottom left corner* 1

310 Vignette—Hampstead Heath, *proof* 1

311 Portrait of John Constable, *proof, with D. Lucas's signature below* 1

312 The same, *lettered proof* 1

313 The same, *lithograph, proof before letters* 1

314 Ruins, *etching by J. Constable, very rare* 1

315 Vignette—Hampstead Heath, Middlesex, *early proof before St. Paul's in the distance* 1

316 The same, *lettered impression* 1

317 Salisbury, *engraver's proof* 1

318 Stonehenge, *engraver's proof* 1

319 Bergholt Church, *proof* 1

320 Castle Acre Priory, *trial proof of the unpublished plate, smaller plate than the following* 1

321 Castle Acre Priory, *engraver's proof* 1

322 The same, *proof before the title, on india paper* 1

323 A Windmill, *early trial proof, marked at left bottom margin, "12th Pf. only etched," in pencil* 1

324 The same, *trial proof, marked at bottom left margin "15th Pf. only etched, D. L." in pencil* 1

325 The same, *trial proof, marked at bottom left margin "27th Proof D.L. only etched," in pencil* 1

326 The same, *engraver's proof* 1

327	Arundel, *trial proof, before the birds marked at bottom left margin,* "*8th Proof only etched, D. L.*" *in pencil*	1	5	·
328	The same, *trial proof, with the birds, with pencil note at bottom signed* "*D. L.*"	1	7.	7
329	The same, *proof, before the birds*	1	6	6
330	The same, *no margins*	1	1	10
331	Frontispiece: East Bergholt, Suffolk, *touched proof, the dogs put in in pencil and before the line* "*Fond recollections,*" *etc.*	1	11	·
332	The same, *engraver's proof, with only one dog*	1	6	5
333	The same, *engraver's proof, no margins*	1	2	·
334	The same, *finished state*	1	1.	2
335	Noon, *title in open letters*	1	1	5
336	Jacques and the Wounded Stag, *proof before letters*	1	3.	
337	Windmill near Colchester, *trial proof unfinished, with* "13 *Pf. only etched D. L.*" *written in ink on bottom of plate*	1	4	10
338	The same, *touched proof with the two birds to right at top*	1	3.	
339	The same, *engraver's proof, without the birds*	1	3	·
340	The Sea Beach, *engraver's proof*	1	5	
341	The same, *open-letter proof*	1	2	
342	The same, *impression on india paper*	1	1	·

THIRD DAY'S SALE.

The Property of a Gentleman.

LOT		
343	Jane, Duchess of Gordon, by W. Dickinson, after Sir Joshua Reynolds	1
344	Mrs. Stanhope, by J. R. Smith, after Sir Joshua Reynolds	1
345	Miss Nelly O'Brien, by J. Dixon, after Sir J. Reynolds, *proof before the title and before the inscription space was cleaned*	1
346	Miss Nelly O'Brien, by J. Watson, after Sir J. Reynolds	1
347	Henry, Duke of Buccleuch, by J. Dixon, after T. Gainsborough, *proof before the title and before the motto in the coat-of-arms*	1
348	David Garrick, by J. Finlayson, after Sir J. Reynolds, *proof before the title*	1
349	Lady Fenoulhet, by J. MacArdell, after Sir J. Reynolds	1
350	Sir Robert Fletcher, by W. Dickinson, after Sir J. Reynolds	1
351	Bell, Countess of Sefton, by J. Watson, after Sir J. Reynolds	1
352	George Graham, Clockmaker, by T. Ryley; H. Woodward, by J. Watson, after Sir J. Reynolds; Mary, Duchess of Ancaster, by R. Houston, after the same; and Robert Drummond, by T. Watson, after the same	4
353	General Elliott, by R. Earlom, after Sir J. Reynolds	1
354	Lord Loughborough, by F. Bartolozzi, after J. Northcote, *open letter proof*	1
355	Josiah Wedgwood, by S. W. Reynolds, after Sir J. Reynolds, *open-letter proof*	1
356	REMBRANDT. DUTCH INTERIOR WITH TWO WOMEN SEATED BY A CRADLE, by J. MacArdell, *brilliant proof before all letters*	1
357	Rembrandt. The Raising of Lazarus, *etching*	1

Various Properties.

358 Napoleon le Grand, by N. Bertrand, after David 1

359 Mrs. Robinson, by T. Burke, after Sir J. Reynolds; two portraits of Queen Charlotte, *one a proof before letters*; Lady Augusta Campbell, by G. Scorodomoff, after A. Kauffman; *all ovals*; etc. 5

360 Mrs. Wheatley, by Stanier, after Wheatley, *title pencilled in, fine* 1

361 Lady Elizabeth Foster, by Caroline Watson, after Downman, *in brown* 1

362 A Lady and her Children relieving a cottager, by J. R. Smith, after W. Bigg, *in colours* 1

Framed.

363 Charlotte; and The First Interview of Werter and Charlotte, by Dickinson, after Bunbury, a pair, *coloured* 2

364 The Action between the American Frigate "Chesapeake" and H.M.S. "Shannon," by R. Dodd, the pair, *in colours* 2

364A Sir Ralph Abercromby, by S. W. Reynolds, after J. Hoppner, *lettered proof, fine* 1

365 George III Reviewing the 3rd Dragoon Guards and 10th Light Dragoons, by J. Ward, after Sir W. Beechey, *open-letter proof* 1

366 The Victory of Lord Duncan, by J. Ward, after J. S. Copley, *open-letter proof, with the key plate* 2

367 L'Amour Couronné, by Cazenave, *proof before the title* 1

368 Love and Honour, by F. Bartolozzi; and The Poor Soldier, by P. W. Tomkins, a pair 2

369 Compunction, by L. Schiavonetti, after Cipriani, *printed in colours* 1

370 The Absent Father, or Sorrows of War, by W. Nutter, after H. Singleton, *printed in colours* 1

371 The Sailor's Return, by W. Ward, after F. Wheatley, *printed in colours* 1

372 SAILORS IN PORT, by W. Ward, after T. Stothard, *printed in colours, fine* 1

373 The Rustic Hovel, by E. Bell, after G. Morland, *printed in colours* 1

374 PAUL ET VIRGINIE, by Descourtis, after Schall, *printed in colours* 2

375 THE SOLDIER'S RETURN, by W. Ward, after F. Wheatley, *open-letter proof, fine* 1

376 Love and Hope; and Love and Jealousy, by C. Knight, after H. Bunbury, *proofs before the titles, in brown*, a pair 2

377 Court of Justice, by S. Watts, after Rembrandt 1

378 SIR ARTHUR WELLESLEY, by W. W. Barney, after J. Hoppner, *very fine, and with large margins* 1

379 THE PRINCE REGENT, by W. Ward, after T. Phillips, *open-letter proof, fine, and with large margins* 1

380 Negro Bandsman of the Coldstream Guards, *mezzotint, fine and very rare* 1

381 George III Reviewing the Volunteers, 1799, by S. W. Reynolds, after R. K. Porter, with the key plate 2

382 The Battle of Alexandria, by J. Mitan and C. Turner, after Lieut. Willermin 1

383 Tableau de la Marine Anglaise; and Armée Anglaise en Campagne, *published by Artaria, aquatints, printed in colours, fine* 2

NAVAL AND MILITARY COSTUMES, BY E. HULL.

384 Rear-Admiral; Lieutenant and Clerk; Purser; Master and Physician; Master's Assistant; Midshipman; Volunteers; Master-at-Arms; Boatswain; Cockswain; Common Sailor; and Greenwich Pensioner, *in colours* 12

385 Royal Marines: Officer in Undress; Ensign; Sergeant-Major; and Master of the Band, *in colours* 4

386 Officer of Royal Horse Guards; Corporal and Corporal-Major; Corporal King's, Guard Order; and Private of 1st Life Guards, *in colours* 4

387 3rd Light Dragoons: Officer; and Officers in Undress; and 11th Light Dragoons: Stable Dress, *in colours* 3

388 Private of 4th Royal Irish Dragoons; and Officer 7th Dragoon Guards, *in colours* 2

389 9th, or Queen's Lancers: Officer in Full-dress; and Officer in Marching Order, *in colours* 2

390 10th Hussars: Private, Winter Dress, *in colours* 1

391 Royal Horse Artillery: Officer in Review Order, *in colours* 1

392 Grenadier Guards: Captain; 3rd Regiment of Guards: Officer, New Dress; and Quarter-Master 3

393 17th Regiment: Drum-Major; Band; Sergeant; and Bugler, Undress, *in colours* 4

394 87th, or Royal Irish Fusiliers: Officer; Drum-Major; and Private, *in colours* 3

395 Field Officer of Royal Waggon Train; Field Officer, and Sergeant-Major of Hon. East India Company's Depôt, at Chatham, *in colours* 3

396 Artillery on the March; Baggage Waggon; and Soldiers Drilling, by and after J. A. Atkinson, *in colours* 3

397 Foot Guards, and Life Guards, by and after J. A. Atkinson, *in colours* 2

398 Artillery Train; Riflemen; and Pilots on the Look-out, by and after J. A. Atkinson, *in colours* 3

399 Charge of Cavalry, and Field Day, by and after J. A. Atkinson 2

Various Properties.

400 Girl and Calves, and Girl and Pigs, by W. Ward, after G. Morland, the pair, *printed in colours, on strainers* 2

401 CROSSING THE BROOK, by W. Say, after H. Thomson, *printed in colours, very fine, on a strainer* 1

402 THE CASTLE IN DANGER, AND HOW SMOOTH BROTHER, FEEL AGAIN!, by T. Gaugain, after W. Hamilton, the pair, *printed in colours* 2

403 Cupids, by F. Bartolozzi, after Lady D. Beauclerk, *coloured* 1

404 Cowherds and Cattle crossing a stream, *drawing in water-colours, style of Gainsborough* 1

405 LORD NEWTON, by C. Turner, after H. Raeburn, *open-letter proof, framed, very fine* 1

The Property of a Gentleman.

DEMARTEAU L'AINÉ, AFTER F. BOUCHER.

406 The Shepherdesses, *in colours* 1

407 A GIRL READING, *in colours* 1

408 Boy and Girl with chickens; and The Lovers, *in red and black* 2

409 Venus couronnée par les Amours, *in red and black* 1

410 Girl leaning on a rake, *in red and black* 1

411 An Artist with portfolio and crayon, *in red and black* 1

412 Le Sommeil d'Annette; and A Girl asleep, *in red* 2

413 The Sleeping Shepherdess; and A Girl seated decorating a hat, *in red* 2

414 Girl seated, with child and dog; and A Boy teaching a dog to beg, *in red* 2

415 Girls Dancing, *in red* 2

416 Girl seated, holding tennis racquet; Girl carrying a basket of flowers; and two others of Girls, *in red* 4

417 Diana; Girl with dog and cupid; Girl carrying basket and tray; and Girl reclining with two cupids, *in red* 4

418 Two Girls carrying flowers; Girl carrying tray, with boy holding her hand; A Shepherdess; Girl carrying basket and pitcher; and another 5

419 Girl seated with two children; A Girl washing her foot at a brook; A Group of Women and Children; A Woman uncovering a sleeping child; and another 5

420 A Group of Girls and Children playing with a cat; Girl with bird on her hand; A Shepherdess; and another 4

421 Two Boys in a kitchen; Boy asleep with dog; Boy teaching a dog to beg, and other Figure Subjects, *in red*; and a Drawing, loosely inserted in an old scrap book 10

422 Les Amants Heureux, by L. Bonnet, after F. Boucher, *in red* 1

Various Properties.

OIL PAINTINGS.

FRAMED.

FRENCH SCHOOL.

423 A set: The Seasons, 9 *in. by* 24 *in.* 4

D. WOLSTENHOLME.

424 Shooting, with dogs, 13 *in. by* 17 *in.* 1

R. B. DAVIS.

425 Dogs' Heads (4);
Head of a Fox; and a
Water-colour drawing—Spanish Gipsies 6

R. B. DAVIS.

426 Fox-hunting Scene;
A Group of Hounds; and
Horse and Dog, a pair 4

R. B. DAVIS.

427 "Taking the Stag," 2 *ft.* 6 *by* 1 *ft.* 11; with
Small Engraving of same 2

DUTCH SCHOOL.

428 A Pagan Sacrifice, *grisaille on panel*, 13 *in. by* 19 *in.* 1

R. B. DAVIS.

429 Hunter, with jockey up and hounds, 22 *in. by* 26 *in.* 1

R. B. DAVIS, 1853.

430 Hunters and Hounds: "The Kill," 27 *in. by* 36 *in.* 1

R. B. DAVIS.

431 Portrait of the Artist, 28 *in.* *by* 23 *in.* 1

EARLY ENGLISH SCHOOL.

432 Venus at the bath, 5 *ft.* *by* 4 *ft.* 6 . 1

CONTINENTAL SCHOOL.

433 Portrait of Lady holding a flute, 25 *in.* *by* 20 *in.* 1

LE SUEUR.

434 Mythological Figure Subject, 34 *in.* *by* 48 *in.* 1

WATER-COLOUR DRAWINGS.

H. MELVILLE.

435 Carting Timber, 12½ *in.* *by* 21 *in.*; and

G. C. E.

House with steps to garden, 9 *in.* *by* 7 *in.* 2

C. CALLOW.

436 Village Landscape, with figures in foreground, 9 *in.* *by* 15½ *in.* 1

W. B. KIDD, H.S.A.

437 River Scene, with waterfall, 21 *in.* *by* 25 *in.* 1

DUTCH SCHOOL.

438 Portrait of a Girl, with feather in hat and wearing dull pink dress, seated before her reflection in looking glass, *coloured crayon drawing*, 26 *in.* *by* 20 *in.* 1

OIL PAINTINGS.

440 A large and important gallery picture, representing:

"CONSEQUENCES OF WAR."

Being a copy of the famous picture, by P. P. Rubens, in the Pitti Palace at Florence.

It shows a young man armed cap-à-pie, with his drawn sword dripping with blood, in his hand. He is being urged on by demons of bloodshed, rapine and destruction. He is treading upon the liberal Arts and Sciences, and has knocked over Music (represented by a woman with a mandoline) and Architecture represented by a man in the bottom right-hand corner of picture, who embraces the capital of a pillar in one hand and holds a pair of compasses in the other, while a mother and child are fleeing from a burning home. Other soldiers are shown on foot and on horse under the drawn sword, 6 *ft.* 9 *in. high by* 11 *ft. wide*; *massive frame* 1

KATE PERUGINI.

441 "TOM-BOY." A portrait of a young Refugee from the Earthquake of Martinique, who settled in England with her mother. *Exhibited at the late New Gallery, London, also at the Chicago Exhibition, as a specimen of British Art,* 4 *ft.* 9 *in. by* 2 *ft.* 6 *in.* 1

FRENCH SCHOOL.

442 Classical Figure Subject, 18 *in. by* 24 *in., in carved oak frame* 1

MAES.

443 The Violin Lesson, 37 *in. by* 51 *in.* 1

WATER-COLOUR DRAWINGS.

D. COX.

444 Extensive Landscape, with horse and cart, sheep and figures in foreground, 11 *in. by* 15 *in.* 1

THOMAS GIRTIN.

445 Conway Castle, *signed and dated* 1773, 13 *in. by* 18 *in.* 1

FRENCH SCHOOL.

446 Two Bust Portraits of Ladies, with flowers and fruit in hair, *ovals, pastels,* 13 *in. by* 16½ *in. diam.* 2

The Property of a Collector.

G. J. PINWELL.

447 Maid Mettilell (Danish Ballad), *crayons*, 21½ *in. by* 18 *in.* 1

DE WINT.

448 Near Tring (back and front views), *crayons, in one frame*, 6 *in. by* 20 *in.* 1

CHARLES GREEN, R.I.

449 The State Barge, *pen and ink*, 9 *in. by* 13 *in.* 1

C. E. HOLLOWAY, 1881.

450 The Entrance to the Yare, Gorleston, 20 *in. by* 28 *in.* 1

JAMES E. GRACE, 1877.

451 The Croaking Pond, Royal Common, Surrey, 15½ *in. by* 25½ *in.* 1

THOMAS COLLIER, 1884.

452 Huntsman and Hounds on Lynchmore Common, Hampshire Hills in background 1

THOMAS DANBY, 1878.

453 The Draeth, Port Madoc, 10 *in. by* 14 *in.* 1

W. W. DEANE, 1878.

454 Chiddingstone, 18 *in. by* 12 *in.* 1

J. FULLEYLOVE, 1880.

455 Sienna, 9 *in. by* 7 *in.* 1

CHARLES GREEN, 1874.

456 Free Seats, 4½ *in. by* 6½ *in.* 1

CHARLES GREEN, 1872.

457 The Two Brothers, $6\frac{3}{4}$ *in. by* $9\frac{3}{4}$ *in.* 1

TOWNLEY GREEN, R.I.

458 The Siesta, 6 *in. by* 7 *in.* 1

E. J. GREGORY, R.A.

459 "Moves on the Old Grey Mare" (Vicar of Wakefield), 6 *in. by* 11 *in.* 1

CLAUDE HAYES.

460 A View near Liphook, Surrey, $10\frac{1}{4}$ *in. by* $8\frac{1}{4}$ *in.* 1

CLAUDE HAYES.

461 A View of the Marshes, with boy and girl in foreground, $9\frac{1}{2}$ *in. by* 14 *in.* 1

CLAUDE HAYES.

462 A Road on Barnes Common, $9\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in.* 1

A. BOYD HOUGHTON.

463 The Fan Bearer, 10 *in. by* 7 *in.* 1

SEYMOUR LUCAS, R.A.

464 The Student, 10 *in. by* 7 *in.* 1

G. J. PINWELL.

465 Becknoller Church, 6 *in. by* 6 *in.* 1

EDGAR J. VARLEY.

466 Silver Birches, 10 *in. by* 17 *in.*; and Rustic Scene, $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$ *in.* 2

JOHN WHITE.

467 Dartmoor, $9\frac{3}{4}$ *in. by* 15 *in.* 1

JOHN SYER, 1880.

468 A View near Bettws-y-Coed, 10 *in.* *by* 14½ *in.* 1

J. R. REID.

469 Homeward Bound, 7½ *in.* *by* 11 *in.* 1

OIL PAINTINGS.

C. E. HOLLOWAY.

470 Gorleston Pier, 17 *in.* *by* 25 *in.* 1

SIR J. D. LINTON, P.R.I.

471 Lover burning Letters: a Study, 21 *in.* *by* 8 *in.* 1

SEYMOUR LUCAS, R.A.

472 Head of a Cavalier, 9½ *in.* *by* 7½ *in.* 1

C. E. HOLLOWAY.

473 Venice, 8 *in.* *by* 12 *in.* 1

ARTHUR HACKER, R.A.

474 Head of a Brittany Girl, 8 *in.* *by* 6 *in.* 1

E. HAYES, R.H.A.

475 The St. Vincent, Portsmouth, 5 *in.* *by* 8½ *in.* 1

END OF SALE.

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